

# THE WARBLER

## AN EDUCATIONAL WEEKLY

### Dear Student, Artist, Thinker,

Music is one of my personal favorite hobbies and pastimes, and I'm ecstatic to present it to you in this edition of *The Warbler*. It's one of the biggest ways in which humans express themselves. One of my favorite quotes is by Jean-Michel Basquiat (an American artist) which is, "Art is how we decorate space; music is how we decorate time." I think this speaks to the role of music and songs in human existence generally.

**Songs** are often sung in a specific format that involve repeating verses or choruses, but there are countless other forms that have pervaded throughout history. They have helped people bond around the campfire when the forms of entertainment that we have today were unthinkable. Songs were passed down through the ages, and we still sing many of them today. Songs have a special way of eliciting emotions that are nearly impossible to describe and most people have a song that means a lot to them as they associate it with certain memories. Songs can hold spiritual significance to us and in fact, many religions incorporate song into their ceremonies.

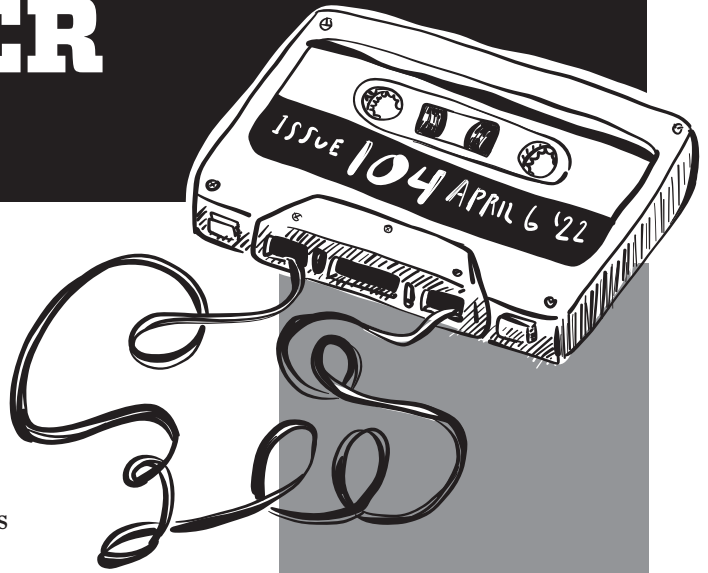
Songs can be produced with technologically advanced instruments, mop bucket and strings, or even hands and feet on a surface. Music is also interesting in that some artists use ancient instruments to make music today. Frankly, songwriting is something anyone can do! What matters about a piece of music is what it means to both the artist and the consumer, which can be completely different things. I find myself looking up what inspired a song, and more often than not, my ideas of what that inspiration may be are completely different from the artist's. I think that doesn't really matter, and that's what makes songs so special. People get out of them what they need regardless of the writer's intentionality. I hope you learn a little bit more about my personal favorite art form which has been profoundly influential throughout history.

*Taylor and the APAEP Team*

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"With good music, yes, we can bring people together because a good song will touch your soul no matter where it is coming from."

GURU RANDHAWA // Indian rapper and singer



### WORDS INSIDE

FOUND INSIDE "WHY WE LOVE MUSIC ..."

**fMRI machine** | stands for functional magnetic resonance imaging: this machine can measure tiny changes in blood flow that take place in an active part of the brain

**dopamine** | a type of neurotransmitter that is used to send messages between nerve cells. It's the chemical responsible for pleasure and feelings of happiness

FOUND INSIDE "POWERFUL SONGS THAT HAVE INSPIRED ..."

**auspices** | a divine or prophetic token

**risposte** | a quick, clever reply to an insult or criticism

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Mix tape art from kissclipart.com



## PSYCHOLOGY

# Why We Love Music

BY JILL SUTTIE | *Greater Good Magazine* | January 12, 2015

Researchers are discovering how music affects the brain, helping us to make sense of its real emotional and social power.

Who among us doesn't have a similar story about a song that touched us? Whether attending a concert, listening to the radio, or singing in the shower, there's something about music that can fill us with emotion, from joy to sadness.

Music impacts us in ways that other sounds don't, and for years now, scientists have been wondering why. Now they are finally beginning to find some answers. Using fMRI technology, they're discovering why music can inspire such strong feelings and bind us so tightly to other people.

"Music affects deep emotional centers in the brain," says Valorie Salimpoor, a neuroscientist at McGill University who studies the brain on music. "A single sound tone is not really pleasurable in itself; but if these sounds are organized over time in some sort of arrangement, it's amazingly powerful."

## How music makes the brain happy

How powerful? In one of her studies, Valorie Sampour and her colleagues hooked up participants to an fMRI machine and recorded their brain activity as they listened to a favorite piece of music. During peak emotional moments in the songs identified by the listeners, dopamine was released in the nucleus accumbens, a structure deep within the older part of our human brain. "That's a big deal because dopamine is released with biological rewards, like eating, for example.

There's another part of the brain that seeps dopamine, specifically just before those peak emotional moments in a song: the caudate nucleus, which is involved in the anticipation of pleasure. Presumably, the anticipatory pleasure comes from familiarity with the song — you have a memory of the song you enjoyed in the past embedded in the brain, and you anticipate the high points that are coming. This pairing of anticipation and pleasure is a potent combination, one that suggests we are biologically-driven to listen to music we like.

But what happens in our brains when we like something we haven't heard before? To find out, Salimpoor again hooked up people to fMRI machines. But this

time she had participants listen to unfamiliar songs, and she gave them some money, instructing them to spend it on any music they liked.

When analyzing the brain scans of the participants, she found that when they enjoyed a new song enough to buy it, dopamine was again released in the nucleus accumbens. But she also found increased interaction between the nucleus accumbens and higher, cortical structures of the brain involved in pattern recognition, musical memory, and emotional processing.

This finding suggested to her that when people listen to unfamiliar music, their brains process the sounds through memory circuits, searching for recognizable patterns to help them make predictions about where the song is heading. If music is too foreign-sounding, it will be hard to anticipate the song's structure, and people won't like it — meaning, no dopamine hit. The dopamine hit comes from having their predictions confirmed — or violated slightly, in intriguing ways.

"It's kind of like a roller coaster ride," she says, "where you know what's going to happen, but you can still be pleasantly surprised and enjoy it."

Salimpoor believes this combination of anticipation and intense emotional release may explain why people love music so much, yet have such diverse tastes in music — one's taste in music is dependent on the variety of musical sounds and patterns heard and stored in the brain over the course of a lifetime. It's why pop songs are, well, popular—their melodic structures and rhythms are fairly predictable, even when the song is unfamiliar — and why jazz, with its complicated melodies and rhythms, is more an acquired taste. On the other hand, people tend to tire of pop music more readily than they do of jazz, for the same reason — it can become too predictable.

Her findings also explain why people can hear the same song over and over again and still enjoy it. The emotional hit off of a familiar piece of music can be so intense, in fact, that it's easily re-stimulated even years later.

"If I asked you to tell me a memory from high school, you would be able to tell me a memory," says Salimpoor. "But, if you listened to a piece of music from high school, you would actually feel the emotions." ●




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"I write songs about stuff that I can't really get past personally — then I write a song about it and I feel better."

AMY WINEHOUSE  
// British singer and songwriter

● Edited for space

## HISTORY

# Spoons and other Appalachian Instruments

BY WEST VIRGINIA TOURISM | July 30, 2020

Appalachian music — which includes bluegrass, old-time, folk and more — is one of West Virginia’s most unique features. Its roots go back to early backcountry settlers who brought their passed-down tunes from Ireland, Scotland and England here to the hills with simple instruments.

Those instruments are fascinating. They all needed to be basic, easy to build or repair, and portable (most early mountain settlers couldn’t afford or haul around a piano or organ, obviously). They came from a variety of cultures, and most of them weren’t even what we would call “standard” instruments, but rather improvised out of existing tools and objects of rural life.

Here are the stories of some Appalachian instruments that are common throughout the Mountain State, but quite a bit more unique than your standard guitars and fiddles.

## Spoons

This instrument is about as simple as it gets. Take 2 spoons, pinch them between your fingers so that their backsides are facing each other, and then slap them against your thigh or other hand for a distinct, percussive “click.” Sounds easy, right?

Actually, it’s pretty darn tough to play spoons well. A good player can keep the beat as simple as a finger snap before busting into double-time triplets that sound like a tap dancer just hit the floor.

## Washtub bass

Spoons and washboards are great for adding a clicking beat to mountain music. But they don’t do much for the low thumping that a big bass drum would do in more percussion-heavy music.

Drums have never been widespread in traditional mountain music— for the low end, it’s always been about the bass. The standard for bluegrass, of course, is the big upright bass fiddle. But basses were (and still are) expensive and hard to transport. So like the spoons and the washboard, musicians found a household replacement with the single-string washtub bass.

Washtub basses are a bit more complicated than spoons or washboards, but still easy to make. You simply attach a thin cord to the middle underside of a big metal washtub, and tie the other end to a broomstick. Brace the stick on the ground and hold it like the neck of a bass, then pluck the single string while you keep a foot on the

tub to adjust the tension and pitch.

They actually sound really amazing!

## Mountain dulcimer

As the name suggests, this unique instrument was born right here in Appalachia. Its box-like construction was easier to produce in the home than the complex arched backs and tops of mandolins or fiddles.

The dulcimer, which you play on your lap, has harp-like qualities that sound a bit more airy and even spiritual than the standard plucky twang of bluegrass instruments, and its music is wholly unique.

## Mandolin

Ok, now we’re moving into the realm of instruments that were definitely NOT do-it-yourself improvisations, but rather small, portable instruments that were easy to buy and learn on the frontier.

The mandolin was originally brought over by southern European immigrants. You tune its paired strings just like a violin’s. But it’s fretted like a guitar, and you pick it like one, too.

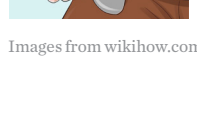
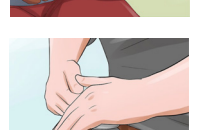
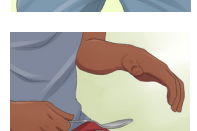
## Psalttery

This might be the most obscure and unique instrument on the list. Traditionally Irish, the psalttery is a small harp that sits nestled in your arms, and which you play with a bow. Its sound is like a combination of a dulcimer and a violin, and hauntingly beautiful.

## Washboard

Yes, *that* kind of washboard— the ridged, flat tool that hangs on the walls of dozens of West Virginia antique stores. Like the spoons, a washboard adds high-pitched percussion to the beat of mountain music, only with less of the spoons’ “click” and more of a drawn out “rasp.”

Old-time washboard players would make their sound louder by using another common household item — thimbles — on their finger as they stroked across the ridges of the board. These days, some musicians even trick out their washboards by attaching small cymbals or woodblocks, creating a sort of Appalachian percussion set that is both inexpensive and portable. ●



Images from wikihow.com

## MATHEMATICS

## Sudoku

#107 PUZZLE NO. 9768232

5		8				2		
	2	4	6			1		8
4		3				6		
2				1	8	5		
	8				6	7		
			1		5			
	1	6						
	7			4	3			

#108 PUZZLE NO. 4762785

			8					
2					6		3	
			9	7			8	
		9	3			8	2	
	5			6				
		2		9	8	3		
6	4							
3					4			
					1		5	9

©Sudoku.cool

## SUDOKU HOW-TO GUIDE

1. Each block, row, and column must contain the numbers 1–9.
2. Sudoku is a game of logic and reasoning, so you should not need to guess.
3. Don't repeat numbers within each block, row, or column.
4. Use the process of elimination to figure out the correct placement of numbers in each box.
5. The answers appear on the last page of this newsletter.

BOX	BLOCK								
			3	9			1		
5		1						4	
9			7			5			
6	2	5	3				7		
			7					8	
7			8			9		3	
8	3		1				9		
	9		2		6			7	
4					3		6	1	

What the example will look like solved 📌

2	4	8	3	9	5	7	1	6
5	7	1	6	2	8	3	4	9
9	3	6	7	4	1	5	8	2
6	8	2	5	3	9	1	7	4
3	5	9	1	7	4	6	2	8
7	1	4	8	6	2	9	5	3
8	6	3	4	1	7	2	9	5
1	9	5	2	8	6	4	3	7
4	2	7	9	5	3	8	6	1



“All music is folk music.  
I ain’t never heard  
a horse sing a song.”

LOUIS ARMSTRONG // American jazz trumpeter



## DID YOU KNOW?

Per the results of **one study** conducted at the University of Barcelona, 5 percent of participants did not feel any emotion whatsoever — didn't feel any chills or want to tap their feet — when listening to music.

In 2013, rock band Metallica achieved a new Guinness world records title after becoming the first musical act to play a concert on **all seven continents**.

Finland is home to the most bands of the this genre, with **53.5 metal bands** per 100,000 people.

A 2001 study suggested that cows who listened to slow, soothing songs produced **3 percent more milk** than those that didn't.

Music helps people with **brain injuries** recall personal memories.

Source: <https://bestlifeonline.com/music-facts/>



“When a person listens to a good song, and they can look out at the world and their lives and see the dark and the light, the negative and the positive, all the different elements, all come together in one holistic poem, that is a very healing and very reductive thing, and that’s what my music is about.” MATISYAHU // American singer

## Idiom

## “Earworm”

**Meaning** a song that gets stuck in your head. Generally used in the context of not wanting to have it stuck there.

**Origin** The word first referred to the earwig which crawls into people’s ears and then to a pest that infested corn. This use faded in the 19th century when “earworm” became associated with a species of moth that destroyed ears of corn. Then, Germans started using the term “Ohrwurm” to refer to an infectious tune. English speakers started using the translation “earworm” to refer to the infectious tune in the 1980s, and it was popularized by author Stephen King in 2009.

Source: [merriam-webster.com/words-at-play/earworm-meaning-origin](https://www.merriam-webster.com/words-at-play/earworm-meaning-origin)



IN 2015, A CANADIAN ASTRONAUT NAMED CHRIS HADFIELD RELEASED HIS FIRST ALBUM, WHICH WAS ENTIRELY RECORDED WHILE HE WAS IN ORBIT.



A STUDY CONDUCTED BY SOUTH KOREAN SCIENTISTS FROM THE NATIONAL INSTITUTE OF AGRICULTURAL BIOTECHNOLOGY FOUND THAT **PLANTS GROW FASTER** WHEN MUSIC IS PLAYED AROUND THEM.

## ART + CULTURE

## The Gift to Sing

BY JAMES WELDON JOHNSON

Sometimes the mist overhangs my path,  
 And blackening clouds about me cling;  
 But, oh, I have a magic way  
 To turn the gloom to cheerful day—  
 I softly sing.

And if the way grows darker still,  
 Shadowed by Sorrow's somber wing,  
 With glad defiance in my throat,  
 I pierce the darkness with a note,  
 And sing, and sing.

I brood not over the broken past,  
 Nor dread whatever time may bring;  
 No nights are dark, no days are long,  
 While in my heart there swells a song,  
 And I can sing.

## WRITING PROMPT

In *The Gift to Sing*, James Weldon Johnson talks about how he copes with sad and unfortunate circumstances. In the poem, he describes his sadness as being surrounded by dark clouds and his voice as an inner light that cuts through this darkness to help him continue. Johnson highlights the importance of having an artistic outlet or source of comfort in life. For him, Johnson used writing poetry, songs and singing to help him deal with the stress in his life. One important part of Johnson using singing to comfort himself is that it does not require any outside assistance or materials. Think of something that you can do in times of stress or sadness to help calm you down that doesn't require anything other than yourself. This can be whistling, popping your knuckles, snapping, or any other personal action. Use this specific action and how it calms you down as inspiration for a poem, short story, or creative non-fiction essay.

## Word Search

E	K	D	E	F	I	A	N	C	E	A	N	E	E
S	E	E	K	E	H	I	R	M	H	E	E	S	A
D	E	W	O	D	A	H	S	W	A	D	D	F	E
S	M	N	E	R	S	S	O	M	B	E	R	E	E
C	H	A	H	H	A	O	M	S	E	A	I	S	A
U	H	W	S	I	N	G	S	E	D	E	E	R	E
L	I	E	H	E	A	R	T	A	A	W	D	F	I
E	S	W	E	L	L	S	A	I	R	G	U	F	E
D	L	M	M	R	E	E	C	S	K	E	C	E	R
U	L	D	S	A	F	E	C	G	N	D	C	S	D
D	A	S	C	E	G	U	U	E	E	N	L	D	F
W	L	R	E	E	W	I	L	R	S	A	S	M	L
I	M	C	E	O	I	E	C	I	S	N	E	S	W
R	C	C	L	O	U	D	S	N	A	F	R	O	S

SING  
 MAGIC  
 CHEERFUL  
 DARKNESS  
 SOMBER  
 SHADOWED  
 SWELLS  
 DEFIANCE  
 HEART  
 CLOUDS

James Weldon Johnson, born in Jacksonville, Florida, in 1871, is an American writer and civil rights activist. Johnson was a national organizer for the NAACP and was the first African American to be chosen as executive secretary of the organization. He is best known for the song "Lift Every Voice and Sing." His poetry and non-fiction collections often explore racial identity and the African American folk tradition. Johnson gained the most popularity during the period of the Harlem Renaissance in the 1920s. He was the first African American professor to be hired at New York University in 1934.

## SPOTLIGHT

## The Lost Bayou Ramblers Get Lit

*Louis Michot, the co-founder of the punk band The Lost Ramblers, plays a set from the Solar Roller, his own sun-powered stage, and discusses how solar power can save Louisiana.*

BY JEANIE RIESS | *The New Yorker* | December 27, 2021

When the punk rocker Louis Michot was seventeen, he decided to learn French. Michot's great-grandfather had spoken the language, but refused to teach it to the younger generations. (Louisiana banned French in schools in the nineteen-twenties, forcing persons to adapt and to drop the language that had followed them from Canada to the swamp when they were exiled by the British, in the eighteenth century.)

Michot, who is forty-two, and has played with Scarlett Johansson, Dr. John, and the Violent Femmes, got a certification in solar installation about twenty years ago. He built his house, in Prairie des Femmes, with his own hands, using the method *bousillage*, in which a mixture of moss and mud is packed between timbers to form walls. His recording studio is solar powered. After Hurricane Ida devastated much of the coastline, in August, he launched the Louisiana Solar Fund, to help install solar power in bayou communities, some of which are still waiting to be reconnected by Entergy, the Fortune 500 company that controls much of the South's electrical grid.

For the festival in New Orleans, Michot had driven the Solar Roller, a sixteen-by-seven-foot solar-powered stage, a hundred and thirty-five miles from Lafayette. He erected the stage—a welded metal frame and a solar-panel roof—on a flatbed trailer that he'd used to haul dirt and equipment when building his house. “We had to take off the top of the door of the venue to get the trailer in,” he said. Bands would perform on it all afternoon and evening. Michot was standing in a skate park outside the venue, drinking a beer, while the Ramblers were tuning and Amigos do Samba played. A guy on a bicycle rode up to the venue. Michot asked, “You got a ticket, or you need the back door?” The cyclist replied, “I’ll buy a ticket. It’s a good cause!”

For years, Michot trod carefully when speaking about alternative energy. No more. “It’s just not worth it to censor yourself on these issues,” he said. “Musicians have the license, and almost the obligation, to talk about these things.”

During a set break, Devin De Wulf, a local artist and activist, addressed the crowd. Michot dreamed up the Solar Festival with De Wulf, who is raising money for a project called Get Lit, Stay Lit, which would put solar panels on one restaurant in every New Orleans neighborhood. “So, basically, the hurricane comes, does its thing,



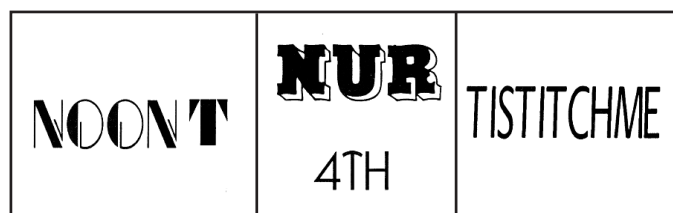
then the next day the sun comes out and the restaurant will be fully powered,” De Wulf said. “Then they don’t throw away all of the food in their walk-in cooler, and instead they feed it to their neighbors. And they have ice machines, so they can give ice to their neighbors. And they can become a cooling center for their neighbors. And they can be a phone-charging station.”

Michot joined De Wulf onstage and told the crowd that the Solar Fund had already started installing deep freezers in bayou communities. “If you mention ‘deep freezer’ to anyone down the bayou, their eyes light up, right?” The crowd cheered. De Wulf added, “Nobody cares about us but us, so we have to make our state and our city as resilient as possible, and really make it so that we’re self-reliant.” The Solar Roller, Michot said, did not have a single wire connecting it to anything else. “Entergy does not get a penny!” someone else roared. ●

Louis Michot, the co-founder of the punk band The Lost Ramblers

Photo from [stringsmagazine.com](http://stringsmagazine.com)

**WORD PLAY** A Rebus puzzle is a picture representation of a common word or phrase. How the letters/images appear within each box will give you clues to the answer! For example, if you saw the letters “LOOK ULEAP,” you could guess that the phrase is “Look before you leap.” *Answers are on the last page!*





## FEATURE

# Powerful Songs That Have Inspired Social Progress

BY STEVE BALTIN AND MONICA MOLINARO | *Medium.com* | June 28, 2016

Narrowing down a list of songs about social change is a tremendous privilege, but also a challenging one, especially given the immediacy of artists' responses to the state of the world today. It brings to mind so many songs written over the years that have been instrumental in inspiring awareness and social change, bringing honor to music and voice. To narrow this list down was almost overwhelming; there are countless songs that have profoundly defined the eras in which they were written, some of which have greatly inspired change.

Our goal was to include songs that had uplifting messages or weren't obvious or that, admittedly, we just really loved. Lists like these are designed to be fun, to get readers thinking and to spark debate. Hopefully this does all of that. Again, these are not the twelve greatest songs of social change. These are, however, twelve thoughtful, powerful, and meaningful songs you need to know or revisit.

## **"Day After Tomorrow"** by Tom Waits | 2004

Waits became a 21-year-old soldier questioning his role via letter in the Iraqi and Afghan wars before he is set to come home to his loved ones. It created one of the most moving and thought-provoking anti-war songs ever written.

## **"People Have The Power"** by Patti Smith | 1988

The song's compelling and lasting power is supported in the ideology by which it was inspired. Smith and her late husband, Fred "Sonic" Smith, wrote "People Have The Power" based on the unwavering idealism that people can indeed make a difference. It's a worldview that never ages.

## **"Inner City Blues (Make Me Wanna Holler)"**

by Marvin Gaye | 1971

This sprawling, epic look at poverty and its effects remains the definitive look at how impoverishment and social inequity leads to despair. Sadly, Gaye's take has remained so relevant over the last 45 years that artists as wide-ranging as John Mayer, Sevendust, Grover Washington Jr., and Gil Scott-Heron have covered the track to ensure its message is never forgotten.

## **"Where Do The Children Play?"** by Cat Stevens | 1970

Stevens questioned how skyscrapers and jumbo planes would impact the world, the song feels even

more pertinent as one can plug in social media and video games as we wonder the exact same question, "Where Do The Children Play?"



## **"Before The Deluge"** by Jackson Browne | 1974

This tale of the rise and fall of the 70s and all of its dreams under the intimidating auspices of the impending apocalypse, both real and metaphorical, is such a massive statement.

Marvin Gaye's message continues to inspire

Photo by Jim Britt/  
Michael Ochs  
Archives/Getty Images

## **"Sad Statue"** by System of a Down | 2005

System Of A Down is unquestionably a band with a deeply political and social message to tell. In 1998, their song "P.L.U.C.K.," still one of their most political to date, set the stage for "Sad Statue" and other tracks in their plea for "restitution, recognition, restoration, reparation, and revolution" in the aftermath of the Armenian genocide. Seven years after the debut of "P.L.U.C.K.," a modern-day song that grapples with the evil of genocide, "Sad Statue" followed with lyrics that call forgiveness the "ultimate sacrifice," and may be encouraging its listeners to lead us in a generation that devotedly heeds cries of human suffering, rather than ignoring them. Frontman Serj Tankian seems to have hope in what the future of the world has to embrace and recognize as historical truth, including global formal recognition of the genocide as a true, historical event.

**"Music, at its essence, is what gives us memories. And the longer a song has existed in our lives, the more memories we have of it."**

## **"We Gotta Pray"** by Alicia Keys | 2014

Keys is clearly an artist who is passionately dedicated

STEVIE WONDER //  
American singer-  
songwriter





to social justice and human rights. It's a call for all people to be strong and to engage in peaceful protests over life's injustices. Keys' riposte is interesting, especially in the context of the 21st century and in contrast to other recent militant or even despairing responses from artists. Her sentiments here echo the urgings of a non-violent MLK, deeply rooted in hope and love.

**"Blood On The Sand"** by Thrice | 2016

The members of Thrice call out the debilitating effects of fear and hate in an emblazoned urging for change. There

are "heavy, sobering, politically-minded" elements to the song and album, according to frontman Dustin Kensrue, but also "very personal, vulnerable stuff that's in the same space." It brings to question, how often we as individuals let these vices infiltrate our daily lives. Perhaps a collective focus on being more present, loving, and empathetic is enough to overthrow the fear and hate that we can sometimes feel. For, after all, as Seneca the Younger said centuries ago and as Thrice reminds us (with their new album title) today, "to be everywhere is to be nowhere."

**"Pulse"** by Melissa Etheridge | 2016

Written by Etheridge as an instantaneous response to the tragic shooting at the Orlando, Florida nightclub, the heartfelt song explores the roots of where these unspeakable evils originate. "How can I hate them when everybody's got a pulse?" she sings. She told *Rolling Stone* upon unveiling the track last week, "I'm dealing with it the way I deal, which is, I wrote a song... we've been the town criers for hundreds of years. We're mirrors of society." She has effectively done her job, creating a song of healing that has immediately spoken to many trying to understand how something as awful as the Pulse shooting happens. ●

🔗 Edited for space

"My story is a freedom song of struggle. It is about finding one's purpose, how to overcome fear and to stand up for causes bigger than one's self."

**CORETTA SCOTT KING** // American author, activist, and civil rights leader

## RANDOM-NEST

### How to Write a Song

BY AMANDA BRINEY | INFORMATION FROM *THOUGHTCO* | 2020

#### 1 START WITH WHAT YOU WANT TO SAY.

The first tip when learning how to write lyrics for a song is get familiar with journaling and using your senses. Taste, touch, sight, sound, smell, and movement are descriptors that help bring your listener into an experience of a small moment. A small moment is a snapshot of life, a scene where your song is set within.

We hear these small moments all over in songwriting — the singer's bedroom at 2 AM or driving down Santa Monica Boulevard. It's these moments that place the listener in the heat of the moment. Try choosing a small moment and writing about it using your senses of taste, touch, sight, sound, smell, and movement. Don't try to rhyme, and don't write with a particular rhythmic pattern. Just write.

#### 2 READ LYRICS FROM OTHER ARTISTS (DON'T LISTEN TO THE SONGS!).

Notice how much repetition, simple language, and how clean and clear is the main message in the chorus. What message do you want your listener to walk away from the song knowing? This is your chorus. What small moment shows a great example of that main message? This is your first verse.

#### 3 NOTICE THE CONVERSATIONAL QUALITY.

The third tip for writing song lyrics is write like you speak. We tell stories from our lives, and have meaningful conversations with friends. But for some reason as soon as we start lyric writing, we believe those skills are not enough. Write like you would if you were relaying the story to a small group of people who care about

you and what you have to say.

#### 4 LENGTHY LYRICS COMPOUND PROBLEMS.

Try writing a simple verse (such as four or six lines) moving into a chorus with lots of repetition. Or try starting a song with the chorus. Simplicity is hard to master, but worth pursuing. The longer a lyric becomes, the greater the potential for confusion.

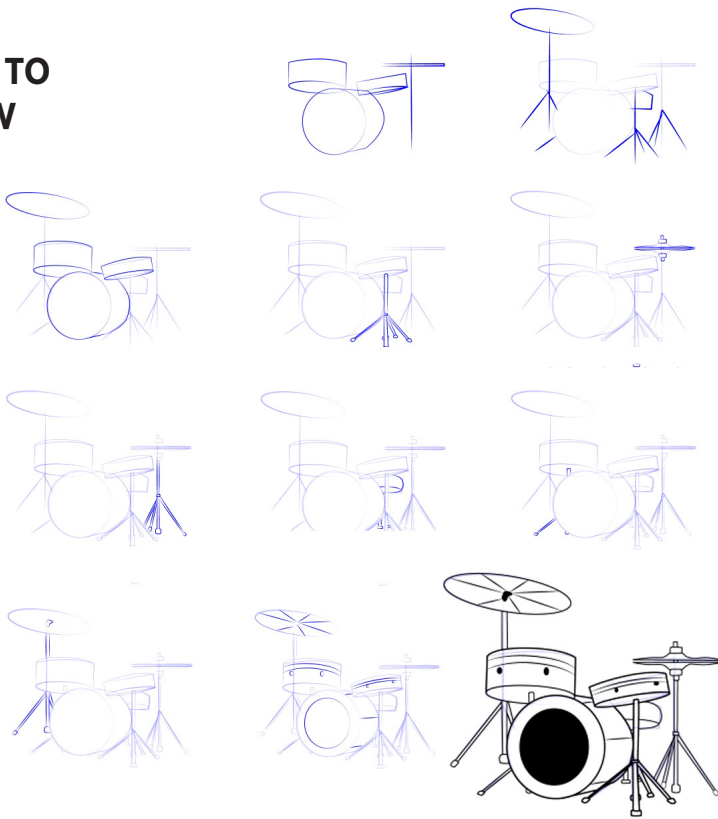
#### 5 COLLABORATE AS FREQUENTLY AS POSSIBLE WITH GOOD LYRICISTS.

Soak up some of that good lyric writing energy, and you'll soon realize that you have good ideas too. You'll also soon realize how closely linked lyric rhythm is to melodic rhythm, opening up a whole new area for your melodies and lyrics alike.



## HOW TO DRAW

...



## Words of Encouragement

In its most basic form, music is no different than any other sound. Songs are simply vibrations that move air to produce frequencies that then travel to the ear, which can be recognized as sound. In this simple form music may seem the same as other types of sound, we as humans do not perceive them as the same. Music is unique to other noises in being able to make people's minds react in happy ways. A study found that music can cause the human brain to produce dopamine, which is a chemical responsible for pleasure. Many historians have said that the history of music is as old as humanity. The origins of song can be traced back 43,000 years and archeologists have found different types of prehistoric instruments that date back over 35,000 years. Many question how music can be connected to pre-historic societies because they seem to serve no practical function for survival. You cannot eat, drink, or use music for protection — so why is it a practice that individuals have sustained for thousands of years?

Music has remained such a crucial part of our society because we attach meaning and emotions to music. Every person can hear the same song in a different way. Music highlights the individuality in a collective society. What makes music special is not what the artist is saying, but rather the fact that you can process it in your own unique way. We as individuals give the power to the music by finding a deeper meaning in it. This should teach everyone that their most important asset is just simply being themselves. In the same way we can find meaning in music, we can choose what meaning we find in other things. From music we can learn that we are all special because we all have different perspectives and experiences that bring something important into the collective conversation. In the words of David Drayman, "[Music is] about individuality, development of self, finding things in life you can be passionate about." We hope you enjoyed this edition of *The Warbler*.



1061 Beard-Eaves Memorial Coliseum // Auburn University, AL 36849

Katie

**"A good song never gets old."**

BAD BUNNY // Puerto Rican Rapper

## Answers

SUDOKU #107

6	3	1	8	2	4	9	5	7
5	9	8	3	7	1	2	6	4
7	2	4	6	5	9	1	3	8
4	5	3	7	9	2	6	8	1
2	6	7	4	1	8	5	9	3
1	8	9	5	3	6	7	4	2
8	4	2	1	6	5	3	7	9
3	1	6	9	8	7	4	2	5
9	7	5	2	4	3	8	1	6

SUDOKU #108

9	3	6	8	1	2	5	4	7
2	8	7	4	5	6	9	3	1
5	1	4	9	7	3	6	8	2
1	7	9	3	4	5	8	2	6
8	5	3	2	6	7	1	9	4
4	6	2	1	9	8	3	7	5
6	4	5	7	8	9	2	1	3
3	9	1	5	2	4	7	6	8
7	2	8	6	3	1	4	5	9



## Rebus Puzzle

Page 7

1. Afternoon tea
2. Run back and forth
3. A stitch in time

Send ideas and comments to:

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UNTIL NEXT TIME 